



IMPORTANCE OF MULTI-CAMERA FILM / VIDEO EDITING TECHNIQUES IN FILM / TV PROGRAMS MAKING

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ABSTRACT

The multi-camera setup is a multi-camera mode of shooting. It's the way of shooting where you shoot a single frame shot with multiple cameras in multiple angles. The no of cameras may vary depending upon the angles we want. Several cameras are employed on the set and they all simultaneously record or broadcast the scene or program. In general the two cross cameras take the close up shots or covers the two most important characters on the set and the front camera always take a wider or master shot to show the entire set or to set the geography of the room. In this way multiples shots are taken in a single take without any start and stop. This kind of shooting is generally done when you have to broadcast your shoot after some time so that you don't have to edit so much. It reduces the time spent on editing after the shoot. By using multi cameras for shooting you cut down the retakes because in one go you shoot the video from multiple angles. It is generally done for live programs in which you have to broadcast the program live and you do only basic editing in the PCR. It reduces the complexity of tracking continuity. It is an essential part of Live Television.

The use of multiple cameras was informed first in the early days of television to broadcast the "The Queen's Messenger" in 1928, the first drama performed for television. The BBC uses multiple cameras for their shows since 1936. In television the multiple camera shooting is generally used in sports programs, news programs, soap operas, talk shows, game shows etc. we generally use three camera set up for an interview show.

Multi-camera setup to make Film / Video Editing Smooth

Video / Film editing is a very important part of production process starting from television to films.

Before editing stage is reached the show or program to be edited are shot first. This involves using of cameras which are mostly video cameras. There are various types of cameras that are involved and their uses may vary according to the shoot. They may also vary depending on the type of show or program that is being shot. These are various camera techniques:

Multi camera set-up

Single camera set-up

In a single camera set-up generally uses a single camera for the production. The entire production is shot with just one camera. This technique was introduced in the 1910s when Hollywood cinema industry as emerging

In contrast to single camera set-up is the multi camera set-up which is used both in television as well as film industry. A multi camera set up production employs various professional cameras which are used to shoot a scene on a set. These cameras simultaneously records the scene. In this type of production process the two outer cameras at the both extremes captures the 'close-up' of two main figures or characters, while the central cameras shoots the entire geography of the shoot. This usually includes the master shots.

Utilizing various cameras when shooting recordings, motion pictures or shows permits you to shoot the same scene from diverse points at the same time. Amid the altering stage, you can alter the distinctive points together to add development or different viewpoints to the scene. Shooting with different cameras requires more set up time than shooting with only one camera, despite the fact that it can likewise make the shooting process fast. Camera arrangement is a critical component to a multi-camera shoot. You have to place cameras in a manner that they catch all points of view you need yet don't appear in the other cameras'. Regularly, you'll need no less than one camera that is settled in an area. This is typically your essential camera. You can have other settled cameras also; contingent upon what point of view you need to appear.

At the point when arranging a multi-camera creation there are numerous things to consider. A studio based multi-camera generation is very distinctive to an area based multi-camera creation. Firstly in a studio there would as of now be power accessible where as on area you would need to consider how much power is required for lighting, cameras, sound, embellishments and so on this would include teaming up with different organizations like stage architects and stage manufacturers, so as to arrange for where your cameras will be found and how much power they would require. Another contrast in the middle of studio and area is lighting. In a studio you have a great deal more control over the lighting while on area you would need to figure normal sunshine. This as well as have consider climate and how this impacts the creation all in all. For instance on the off chance that it begins sprinkling cameras, lighting, mics, wires and so on are all going to get wet. So you would need to arrange ahead of time to guarantee that all

gear is climate sealed to stay away from harm or electric stun. Another logistical test would be having a compact studio on location to switch in the middle of cameras and to control design, lighting and sound. In a studio environment this would as of now be assembled it's typically called the exhibition.

For example: As far as multi camera live occasions utilize a larger number of cameras than say a studio generation. Multi camera is essential to Live occasions as each point must be secured as the footage is gushed specifically to our TVs or online which means a live alter will occur so things can't be missed. A football match is a live occasion; they have a normal of 14-23 cameras relying upon the significance of the diversion. In football matches there are cameras arranged all over for instance on the group of onlookers these cameras would be getting supporters celebrating as there group scores or the disappointment as the oppositions scores, there are likewise cameras connected up to the immense screen which here and there show supporters as well as the players on the pitch there are additionally following shots of the player who is in control of the ball. There are cameras specked all around the pitch guaranteeing again that each point is secured. This is additionally useful for replays when somebody scores on live television they regularly demonstrate a replay or when a player is harmed or fouled them can replay the footage to see what really happened. Amid the amusement there are cameras cantered around the analysts who will be doing live telecast to radio stations like talk game. two or three cameras concentrate on the administrators of the restricting groups as their group wins or even lose. At half time there are still cameras centred around the pitch and the group, however the general population watching the match from the solace or their own living space will see reports and meetings from games columnists about how the diversion is going and what they think.

Advantages of multi-camera setup

Efficient: If you want to see the same scene from a wide range of edges, utilizing a solitary camera set up would require the scene to be carried on three times. With a multi-camera set up footage of every one of the three edges can be recorded on the double.

Live Events: Some occasions happen live and basically couldn't be rehashed with the goal that they could be shot from various edges. This may incorporate things, for example, sports coordinates or shows

Live Audience: Sometimes it is advantageous for a TV program to have a live studio group of onlookers, to give criticism to the essayists and chief with respect to the gathering of their generation furthermore to give a giggle track. A multi-camera set up empowers the scene to stream and permits the gathering of people to respond.

Continuity: There would be less progression mistakes utilizing a multi-camera set up as the scene would just be being acted once.

Editing: It won't be important to utilize time and cash altering as this will have been done amid creation utilizing a vision mixing desk.

Disadvantages of multi-camera setup

Less adaptability: There are constrained choices on where camera's can be put in a scene. For instance you will be unable to do an over the shoulder or perspective shot inspired by a paranoid fear of getting the recording hardware got on camera.

Lighting bargains: It will take a considerable measure longer to light a multi-camera shoot than it would a solitary camera creation on the grounds that a greater amount of the scene will be on appear. A superior lighting set up would be accomplished if the cinematographer just needed to concentrate on how the scene would look from one camera point. Likewise it is imperative to recall there are more individuals on set and abstain from setting lights in spots that could cast shadows over a scene.

Cost: Initially hardware expenses were what kept multi-camera set ups from being utilized. However as of late hardware costs have brought down. Multi-camera might at times be the less expensive alternative these days on the off chance that you consider the measure of cash spent on areas, team, and performers in an any longer single camera.

Video / Film Editing in Filmmaking

The video / film editor who is editing the movie should have the knowledge of how to recount a story, be politically smart when working with chiefs and studio officials, and have a quiet and certain manner. Many of the film and the obligation of controlling the photo through after generation and into theatres rest in the proofreaders' hands. Scenes might have been captured ineffectively and exhibitions may have been not exactly propelled, however a talented and innovative editorial manager can amass the movie so the audience will never see these defects. The absolute best chiefs have an exhaustive comprehension of film altering. They arrange and direct shots in a manner that they can be cut together easily and soundly. Driven movie producers would in this way be all around encouraged to learn film altering.

You ought to by and large cut on activity, particularly on the off chance that you are cutting from a wide shot of a subject to a more tightly shot of the same subject on the same visual pivot. Cutting on activity implies that you slice starting with one shot then onto the next pretty much as an activity is performed, for example, a performer taking his cap off. When you join the shots, you utilize the first piece of the movement in the wide shot and the second some portion of the movement in the more tightly shot.

Here are six stages anybody taking a shot at film altering ought to think about for as an effective film:

Log It: The main thing you are going to need to do is take the greater part of the clasps and place them all together. At the point when a film is at first made, it is shot in an alternate request. You should first get the majority of the clasps and set up it together so that it outwardly recounts to one sound story.

Collect It: Presently as a manager, you need to get the greater part of the sound to run with the visuals and take a gander at the 10,000 foot view. You need to settle on the request you need to work in and get that beginning blend. This part can set aside some time, as there are many film altering decisions to make in the first get together.

Avoid jump cuts: On the off chance that you don't cut on activity and the shots that are two might be along the same visual hub, the outcome is a hop cut. Hop cuts are bumping and unsettling, and practically unsuitable; unless that is the impact you need for account reasons. There won't be a bounce cut on the off chance that you:

- a) Cut on activity
- b) Slice to an unfilled casing and let it enter that means the subject.
- c) Moving from one shot to the other more tightly shot while something is moving over the edge.
- d) Slice starting with one point then onto the next edge that is rotationally no less than 20 degrees far from the first
- e) Go to the other shot and then come back to the first shot.

Make a Rough Cut: It is presently your occupation when you are film altering to take the varieties and make sense of which one you need to work on. This part typically takes some time on the grounds that you have to check the greater part of the renditions and locate the ones that line up with the first vision. Every editorial manager has an alternate time period for this stride.

Make the First Cut: The main cut includes investigating the whole film and removing a percentage of the bigger segments. Plan out for an impressive outcome. Make an effort not to concentrate on one specific scene, rather take a gander at the motion picture all in all. Attempt to discover scenes that don't bode well, or don't should be put into the film.

Assembled the Fine Cut : The fine cut includes every single scene being broke down. This stride could take some time essentially in light of the fact that it is no more a major picture. You have to look it over scene by scene and make sense of what works and what doesn't on a littler scale. Be arranged to spend numerous hours on this part.

Thought of the Final Cut: Since everybody has become together and conceded to a fine cut, it is the ideal opportunity for the finished product. You need to experience the whole film with extreme attention to detail. This is the place choices should be made about what is really going to be appeared to the gathering of people.

Before, editors worked with duplicates of negatives to arrange a film's scenes and moves. At the point when a supervisor was fulfilled by the last film, anyone would make an alter choice rundown and in the rundown will determine each and every shot with its length. Numbers, called "edge numbers", rundown would be compared to the work prints of the edge. These statistics offered a negative matcher precisely some assistance with cutting and copying the work print of the negatives.

Today most editors use PCs or nonlinear computerized altering frameworks to accumulate a film. This is more proficient, however generally, the procedure is the same. The work prints, complete with edge numbers, are put away in the PC. The editorial manager orchestrates the work print, and afterward makes an alter choice rundown that will be gone on to the negative matcher.

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